

CLEVELAND ART



COVER

Strata (detail, installation view), 2024. Rose B. Simpson (Santa Clara Pueblo, b. 1983). Ceramic, foam, riveted aluminum, hardware, steel armature, pumice, concrete, and bronze; 792.5 x 152.4 cm. Courtesy of the artist and Jessica Silverman, San Francisco, and Jack Shainman Gallery, New York. © Rose B. Simpson

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Dear Members,

As summer draws to a close and crisp, cooler air heralds the arrival of fall, my colleagues and I are pleased to introduce you to the exhibitions and programs that take place at the Cleveland Museum of Art over the next several months.

Rose B. Simpson's imposing installation *Strata*, now on view in the Ames Family Atrium, is emblematic of Simpson's Pueblo heritage and the legacies of colonialism. The museum commissioned these sculptures, and the artist drew inspiration from her experience of Cleveland, as well as from the landscape of her home at Santa Clara Pueblo, New Mexico. I encourage you to spend time with Simpson's work on your next visit.

Opening on September 28, *Imagination in the Age of Reason* pulls from the CMA's rich holdings of 18th-century European prints and drawings and explores the complex relationship between imagination and the Enlightenment ideals of knowledge and truth. The exhibition presents an exceptional opportunity to experience both recent acquisitions on view for the first time and rarely shown collection highlights.

Opening on November 3 is *Arts of the Maghreb: North African Textiles and Jewelry*, which shines a spotlight on the rich artistic traditions of Morocco, Algeria, and Tunisia with a display of elaborate textiles and fine jewelry from the CMA's collection. CMA founder Jephtha Homer Wade II established the collection during his travels across the region, and many works in the show are on view for the first time.

Demons, Ghosts, and Goblins opens on September 8 and explores the ways demonic creatures feature in Chinese art as entities that either bring harm or ward off evil spirits. The exhibition presents sculptures and paintings of secular and religious subjects from the CMA and an important private collection. And of course we look forward to *Picasso and Paper*, organized by the CMA and the Royal Academy of Arts, London, in collaboration with the Musée National Picasso in Paris, which opens on December 8.

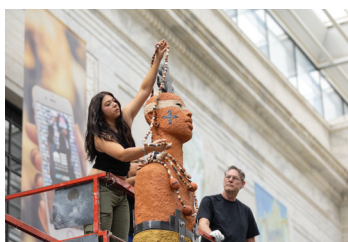
In addition, I am pleased to note that, in various galleries throughout the museum, *Jewish Ceremonial Art from the Jewish Museum, New York* pairs the CMA's world-class collection with treasures from one of the most important museums in New York. Our partnership highlights the diversity and breadth of Jewish art and culture, inviting visitors to explore the artistic and spiritual significance of these objects, as well as to learn about the rituals for which they were created.

Finally, in this issue, we are thrilled to welcome Jacquelyn Sawyer as she assumes the role of chief learning officer, bringing her impressive experience in education and museum leadership to our vibrant school and adult programs, as well as to interpretation and community engagement.

With my gratitude and every good wish,



William M. Griswold
Director and President



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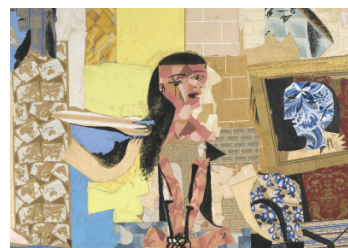
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Rose B. Simpson's *Strata*

Conversation through sculpture and space



KATE RUSSELL

Madalyn Fox
Nord Family Director's
Fellow in Interpretation

EXHIBITION

Rose B. Simpson: *Strata*
Through April 13, 2025
Ames Family Atrium

***Strata* installation**

by Celestial Sena and
Wanda Abeyta, studio
assistants for Rose B.
Simpson, with Barry
Austin, CMA art handler
and installation specialist

Throughout the history of art, artists have left titles for their creations on the backs of canvases, in journals, or through documented oral histories. Contemporary artists at times directly inform art historians and curators about artwork titles. Artist Rose B. Simpson (Santa Clara Pueblo, b. 1983) gave the site-specific sculptural duo on view through April 13, 2025, in the Ames Family Atrium a meaning through its title: *Strata*.

Strata, the plural term for stratum, can be defined in two ways: It can be rock and earth layered in sheets against each other. It can also be a segment representing an era of development in social history. Simpson adopts both meanings within her sculptural duo. On the inside of the sculptures, layers of rocks fill the base, and metal armature acts as the structural support. However, the exterior consists of steel, pumice, concrete, bronze,

and clay. As her primary medium, clay is both a material and a vessel for Simpson's creative expression. With an intimate connection to the earth and a profound understanding of her ancestral Pueblo heritage, she transforms the clay material into sculptures that transcend mere form; they become active carriers of cultural narratives and echoes of her personal journey. The tactile nature of Simpson's process is evident in the fingerprints and markings that leave a lasting imprint on each sculpture. Just as the material can be molded and reimagined, *Strata*, and largely Simpson's artistic portfolio, reflects the ability to adapt traditional forms to address contemporary developments and social challenges.

Simpson emphasizes the fact that her artistic journey is fundamentally a quest for tools to address the complexities of a decolonial

RIGHT

Strata (installation views), 2024. Rose B. Simpson (Santa Clara Pueblo, b. 1983). Ceramic, foam, riveted aluminum, hardware, steel armature, pumice, concrete, and bronze; 792.5 x 152.4 cm. Courtesy of the artist and Jessica Silverman, San Francisco, and Jack Shainman Gallery, New York. © Rose B. Simpson

BELOW

Strata installation

Major support is provided by the National Endowment for the Arts and the Womens Council of the Cleveland Museum of Art.

contemporary society. Through its presence in the Ames Family Atrium, *Strata* not only bears witness to narratives of the past but vests viewers with agency, fostering a sense of resilience, empowerment, and change. Nadiah Rivera Fellah, curator of contemporary art, highlights how Simpson's "large-scale sculptures represent a bold intervention in colonial legacies of erasure of the identities and ways of life of Indigenous people. Her work asserts a pride of place and belonging on land where Native residents have historically been forcefully dispossessed of their territories and cultures."

In the installation process, one of the key elements that designers consider is the spatial arrangement of an artwork. Logistically, the grandeur of *Strata*, with two sculptures measuring 26 feet each, presented a new opportunity for museum staff and Simpson to bring the sculptures to



KATE RUSSELL



KATE RUSSELL

life in the Ames Family Atrium. Joe Blaser, senior art handler, said that "every project is a little different, with different needs, people, and materials we are working with. Being able to see each component from Simpson's sketches made it easier to understand how we could safely move the art. It's always interesting to work with new tools, such as the mini crane from a landscape contractor that enabled us to safely lift each of the parts to make the two large sculptures."

For *Strata*, each sculpture has four distinct parts: the base with rocks, the legs and torso, the shoulders and head, and the headdress and accessories. A collaboration among the artist, her studio assistants, and CMA staff helped each aspect of the installation to be executed seamlessly. At the end of two long days of installation in early July, Simpson sat with friends and family as they gazed back and forth between the two sculptures. After years of hard work and creativity, it was the first time they had seen *Strata* in its final form.

While a visitor might not actively think about it while they are moving through the museum, the way the body interacts with the space can be meaningful. *Strata* exemplifies this, as Simpson hopes that moving throughout the atrium around her work "allows visitors to begin to feel the influence of intention in artistic objects in their bodies, so that they are transformed by that and can witness the rest of the museum in a different way—seeing artistic creations as beings other than objects." While the two figures stand still in time, it is the visitor's interaction with the work that makes *Strata* truly come to life.

Imagination in the Age of Reason

Prints and drawings showcase imagination's power

Jillian Kruse

Graduate Curatorial Fellow
in Prints and Drawings

EXHIBITION

Imagination in the Age of Reason

September 28, 2024–
March 2, 2025

James and Hanna Bartlett
Prints and Drawings
Galleries | Galleries
101A–B



François Tronchin

1757. Jean-Étienne Liotard
(Swiss, 1702–1789). Pastel
on parchment; 38 x 46.3
cm. John L. Severance
Fund, 1978.54

Imagination and reason: for many, the two terms are diametrically opposed. One conjures fantasy and folly, the other order, logic, and objectivity. Though the Enlightenment period in Europe (about 1685–1815) has long been celebrated as “the age of reason,” this exhibition explores how imagination was also a powerful force exploited by artists and intellectuals of the period to understand and critique the world around them.

Key to *Imagination in the Age of Reason* is what the Enlightenment actually was. Traditional narratives stress the period as one in which European society questioned old ideas thought to be true. Enlightenment intellectuals strove to establish a new society whose ideals of truth and knowledge were based on direct observation and reason. Yet Enlightenment principles were also used to promote subjective beliefs and biases

about marginalized peoples and their experiences. Imagination, today often viewed as reason’s opposite, was then a contested topic. While some argued for its ability to reveal truth and stimulate innovation, others believed it was a dangerous temptation that could lead to immorality and vice. Artists in particular reveled in the power of the imagination to expose hidden principles, conjure strange worlds, or concoct illusions.

Imagination in the Age of Reason reveals the importance of imagination in the period and uncovers its complex relationship with the Enlightenment ideals of truth and knowledge. All of the works on view are drawn from the museum’s holdings. The exhibition presents an exceptional opportunity to view recent acquisitions for the first time and to examine rarely seen collection highlights in a fresh light.

This exhibition is made possible with support from the Baker-Nord Center for the Humanities, Case Western Reserve University.



Pumpkins Used as Dwellings to Be Secure against Wild Beasts

from *Suite of the Most Notable Things Seen by John Wilkins Erudite English Bishop during His Famous Voyage from the Earth to the Moon*, c. 1769. Filippo Morghen (Italian, 1730–after 1807) possibly after Jean-Pierre-Louis-Laurent Hoüel (French, 1735–1813). Etching; 42 x 53.3 cm. Purchased with funds from the estate of Muriel Butkin, 2023.19.8

Among the most exciting works is Jean-Étienne Liotard's pastel portrait of François Tronchin on view for the first time in a decade. At first glance, the pastel appears to be a straightforward representation of the influential Swiss art collector alongside his most treasured artwork, but the image is an optical illusion that was crafted to give the appearance of reality. Liotard manipulated pastel's powdery nature to imitate a variety of different surfaces: the velvety texture of the sitter's jacket, his elaborately curled and powdered wig, and the Rembrandt painting at right. The artist's illusionistic image invites the type of careful observation and scrutiny prized by Enlightenment society and required of such connoisseurs. Tronchin's gesture and that of the woman pulling back the curtain in the painting further bring us into an imagined conversation with the collector, who encourages us to inspect the pastel's surface and test our eye and knowledge against his.

While artists like Liotard produced works that mimicked reality, others created highly imaginative compositions that expose subjective values about the real world. Recently acquired and on view for the first time, Filippo Morghen's prints possibly after designs by Jean-Pierre-Louis-Laurent Hoüel combine whimsy and fantasy with a visual language of racial difference to envision life on the moon. The lunar inhabitants, much like the clever pumpkin dwellings seen in the print illustrated here, are depicted as curiosities. Although the artists endowed the lunarians with ingenuity, they also relied on racist stereotypes propagated by Europeans to claim superiority over Indigenous North Americans and people from Asia.

The most recognizable name for many visitors to the exhibition may be Francisco de Goya, who employed his expansive imagination to comment on Spanish society in *Los Caprichos*, which translates as "caprices" or "artistic fantasies." Goya's critiques are not always clear, and many of the prints are intentionally ambiguous, likely to evade censorship. In *They Have Flown*, a young woman is transformed into a human butterfly, perhaps reflecting views at the time that characterized women as flighty. However, both the association of butterflies with life's fragility and the presence of witches—often used by the artist to symbolize immorality and sex work—may invite a more sinister interpretation.

Though created in the age of reason, these works, and others in the exhibition, reveal how Enlightenment-era artists used imagination as a dynamic tool through which they revealed or obscured truth, entertained or educated viewers, and supported or criticized systems of power.



They Have Flown

from *Los Caprichos*, 1799. Francisco de Goya (Spanish, 1746–1828). Etching and aquatint; 31.9 x 22.3 cm. Gift of the Print Club of Cleveland, 1956.272

Arts of the Maghreb

North African textiles and jewelry at the CMA

Helina Gebremedhen

Leigh and Mary Carter
Director's Research Fellow

EXHIBITION

**Arts of the Maghreb:
North African Textiles
and Jewelry**

November 3, 2024–
October 12, 2025

Arlene M. and Arthur S.
Holden Textile Gallery |
Gallery 234

Throughout the 1800s, professional female embroiderers with the title of *mu'allima* (expert teacher) trained young Moroccan women in the techniques of their hometowns. Algerian Jewish jewelers exclusively fashioned gold and gemstones for an elite, urban clientele. Further east, Tunisian weavers made boldly striped textiles, skillfully working personal names and protective symbols into the cloth.

Arts of the Maghreb: North African Textiles and Jewelry spotlights these myriad arts of northern Africa from the 1800s to the early 1900s. Maghreb is an Arabic term meaning “the westernmost place” and is still used today to refer to modern Morocco, Algeria, and Tunisia. This exhibition

an exhibition on this subject, I chose a selection that could introduce the visitor to this artistic, as well as cultural and geographic, diversity.

In the gallery, four thematic groupings highlight the different artistic centers active during the 1800s and early 1900s. The iconic silver-and-enamel jewelry of the panregional Indigenous Imazighen (*Ih-ma-zeer-en*) peoples (historically known as Berber) greets the visitor at the entrance. A display of Moroccan embroideries showcases the representative styles of cities like Fes and Chefchaouen, the “Blue City.” Tunisian weavings and delicate veils and headdresses made in Algiers—as well as fine gold and gemstone jewelry—complete the display. The selection exemplifies the fine craftsmanship of

Furnishing Textile

1800s. Morocco,
Chefchaouen, Moroccan
embroiderer. Linen, silk,
dye; 109.2 x 30.2 cm. Gift
of Mr. and Mrs. J. H. Wade,
1916.1247



introduces the region's rich artistic traditions and multifaceted societies.

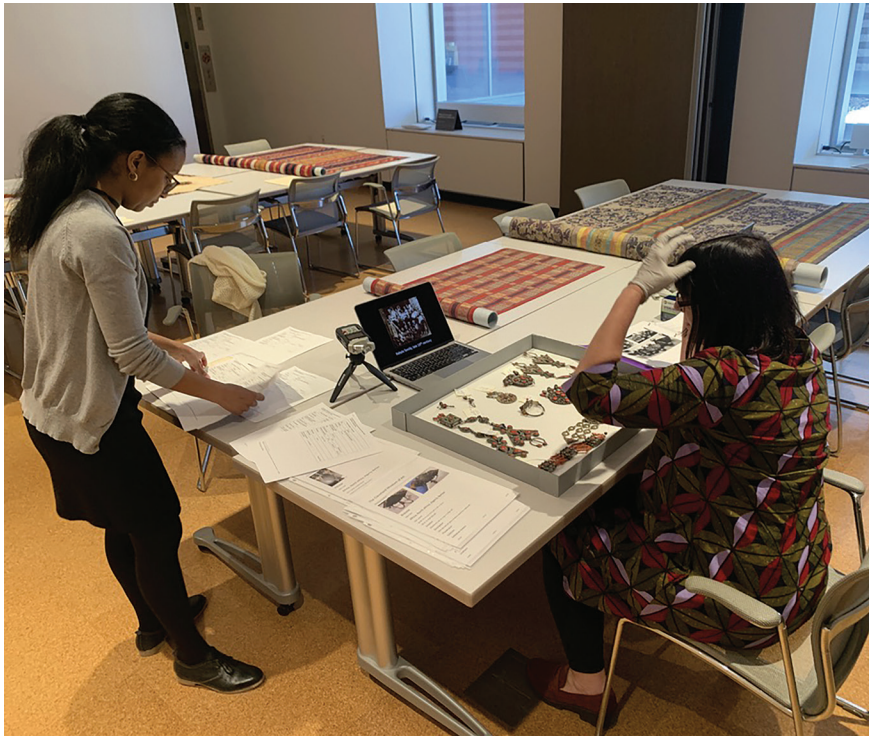
The exhibition originated during a comprehensive survey of the CMA's collection of North African artworks, a major project of my role as Leigh and Mary Carter Director's Research Fellow. As a PhD candidate specializing in African and Islamic art, I looked forward to working hands on with these artifacts and collaborating with internal and external colleagues. It quickly became clear that the little-studied CMA collection was actually quite representative of the Maghreb's extensive artistic traditions. When the opportunity arose to curate

North African artists through works used largely interchangeably by the Imazighen and Arab and the Muslim and Jewish communities in the region.

This geographic layout somewhat mirrors the travels of CMA founder Jephtha Homer Wade II and his family. On Christmas Day 1891, they landed in Tangiers, Morocco, kicking off a two-month voyage by boat, train, and carriage across northern Africa, where they extensively bought art. Poring through archives in Ingalls Library and digitized journals and photographs from the neighboring Western Reserve Historical Society, I began to understand the history of how these objects

The Cleveland Museum of Art is funded in part by residents of Cuyahoga County through a public grant from Cuyahoga Arts & Culture.

This exhibition was supported in part by the Ohio Arts Council, which receives support from the State of Ohio and the National Endowment for the Arts.



Collections research on Amazigh (Berber)

jewelry by Helina

Gebremedhen (left) and invited specialist Cynthia Becker, Boston University (right)

profoundly impacted North African society, transforming cities, landscapes, and activities. New economic pressures forced many North Africans to sell their prized jewelry or flooded the local textile market with European imports, often made with American cotton. The colonial era also spurred new artistic modes, including the “Orientalist” style of idealized imagery—one example from the CMA’s collection is on view in the exhibition alongside the artworks of the era.

To learn more about this historical moment, I traveled to France and Belgium in spring 2024, visiting other museums that address these complex artistic and political legacies. A research trip to Morocco in February allowed me to learn about new approaches and initiatives from researchers, docents, and collectors. One highlight was Rabat’s excellent National Museum of Adornment Musée National de la Parure, newly opened in a restored 11th-century fort. Finally, through visiting contemporary shops, reading about designers (such as Fatima el-Gadi), and meeting with organizations (such as the Timendotes Association) that are working to revive embroidery and weaving arts, I saw firsthand that this artistic heritage and the legacy of the mu’allima remain strong today.



RIGHT
Oudayas Museum in Rabat, Morocco
(installation view). Photo courtesy of the Musée National de la Parure (National Museum of Adornment). © FNM

arrived at the CMA. One journal concisely notes the 1891–92 itinerary and its shopping trips. In a 1916 letter to the CMA’s first director, Frederic Whiting, Wade describes his wife Ellen Garretson Wade’s collection, assembled during travels “to the Orient” some 20 years prior, and offers to gift these objects to the CMA. Additional correspondence details the transfer of some works to the Education Art Collection.

The 1800s was also a time of profound political and social change, marked by the start of France’s invasions and colonialism in Algeria (1830), Tunisia (1881), and Morocco (1912). This upheaval



Good or Evil?

Demons, ghosts, and goblins in Chinese art

Clarissa von Spee

James and Donna Reid
Curator of Chinese Art,
Interim Curator of Islamic
Art, and Chair of Asian Art

EXHIBITION

Demons, Ghosts, and Goblins in Chinese Art

September 8, 2024–
January 21, 2025

Julia and Larry Pollock
Focus Gallery | Gallery
010

Tomb Guardians early
700s. China, probably
Shaanxi Province, Xi'an,
Tang dynasty (618–907).
Glazed earthenware,
sancai (three-color) ware;
92.3 x 43.8 x 41.9 cm. Gift
of various donors to the
department of Asian art
(by exchange), 2000.118.1–2



Whether medieval monsters in the European visual arts or demons, ghosts, and goblins in Chinese painting and sculpture, supernatural spirits exist in many cultures and civilizations. Their visualization is evidence of humanity's limitless imagination and fascination with them. In China, they populate the Buddhist, Daoist, and Confucian worlds. Historic figures representing these belief systems, such as Shakyamuni Buddha or demon queller Zhong Kui, exert control and governance over those creatures, imposing order over chaos.

This exhibition presents sculptures of fearsome guardian figures and more than a dozen Chinese paintings that depict demons and monsters in their role of either causing havoc on earth or acting as protectors against evil forces and harmful intruders. One highlight is a pair of large tomb-guardian figures that was moved from the Clara T. Rankin Chinese Art Galleries (239) into the exhibition

space. Also on view is a handscroll from a private collection depicting the theme of searching the mountains for demons that, fully unrolled, is more than 32 feet long. Paintings of this theme are rarely seen and only about a dozen of them are known to be extant. Ten album leaves from the museum's collection that illustrate aspects of the same story are displayed alongside the scroll.

Searching the Mountains is associated with the legend of the god Erlang, who succeeded in ending devastating floods by defeating a vicious dragon and other malevolent creatures on Mount Guankou in Sichuan Province in southwest China. Illustrations of this story include violent scenes of fierce-looking demons, accompanied by hounds and hawks, charging through mountain terrain and chasing, capturing, and exterminating beasts, serpents, and wicked creatures that are part-human, part-animal; some of them appear in the

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Demon Queller Zhong

Kui (鍾馗迎福圖), 1672–1734. Gao Qiwei (高其佩) (Chinese, 1672–1734). Qing dynasty (1644–1911). Hanging scroll; ink and color on paper, finger painting; 234.5 x 85 cm. Private collection

Visitors may notice that—partly due to extensive exposure to light—the silk ground of this scroll has turned dark over time. When the work was created, some 800 years ago, the ink traces and brush lines must have stood out against a much brighter silk. For the exhibition, digital technology allowed the CMA to generate scenes of the original scroll in what we believe to be an earlier, more readable state, which the viewer finds paired and juxtaposed with the original scroll.

Other contexts in which monsters and supernatural spirits are pictorialized are festivals. A finger painting of popular demon queller Zhong Kui depicts him with his typically ugly face and disheveled beard, an appearance that was supposed to scare evil spirits away. The figure's ugliness is enhanced by the scratches, blotches, and dots in ink achieved with the artist's split nails, fingertips, and palm in place of a brush.

Legends describe Zhong Kui as an unrecognized scholarly talent who once appeared in a dream of Tang emperor Xuanzong (reigned 712–56) to kill a harassing demon. Relieved of the demon, the emperor had Zhong Kui's image painted after his dream, which became the model for all later depictions of the demon queller. In popular belief, Zhong Kui is a powerful guard against evil spirits, particularly on New Year's Day and at the Double-Fifth Festival, on the fifth day of the fifth lunar month, when his image is hung in households to prevent their members being met with diseases and other misfortunes.

Searching the Mountains (搜山圖),

(digital re-creation), 1200s–1300s. China. Southern Song dynasty (1127–1279) to Yuan dynasty (1271–1368). Handscroll; ink on silk; 47.9 x 948.4 cm. Private collection

guise of alluring women. While the demons are somewhat comical, the hunted beasts appear monstrous. A pivotal scene shows a giant dragon being chained by demon-soldiers under the command of Erlang, who appears in the civil robes of a court official. The painting thus depicts a battle between good and evil.



Picasso and Paper

The landmark exhibition finally approaches

Britany Salsbury

Curator of Prints
and Drawings

EXHIBITION

Picasso and Paper

December 8, 2024–
March 23, 2025

The Kelvin and Eleanor
Smith Foundation
Exhibition Hall

This exhibition is presented by CIBC.



This exhibition is made possible
with support from Carl M. Jenks
and Frank and Fran Porter.

After a four-year delay, the landmark exhibition *Picasso and Paper* comes to the CMA this December. Approximately 300 works by the iconic Spanish artist are brought together to highlight his lifelong engagement and experimentation with paper. The show, a collaboration with London's Royal Academy, was on view there briefly in 2020 before museums worldwide were shuttered due to the COVID-19 pandemic. In the interim, the CMA has continued to work with the Musée National Picasso in Paris to finally bring this highly anticipated project to Cleveland.

Focusing specifically on paper, the upcoming exhibition promises to offer something new to those familiar with or just learning about Pablo Picasso. Born in Málaga, Spain, the artist spent most of his life in France. He holds a central place

in art history for his invention of Cubism, a movement that shifted the focus in art making away from realistic representation of the external world and opened the door to abstraction. These developments are traced throughout the galleries of the exhibition, which offer a chronological survey of Picasso's career. What this overview reveals is that although his name might bring to mind painted canvases, Picasso undertook his most daring artistic experiments using paper. Not satisfied to simply use the material to make straightforward drawings or prints, Picasso employed it for artworks ranging from paper sculptures that reconsidered the subjects of his canvases to massive collages that combined recycled, nontraditional materials. As *Picasso and Paper* demonstrates, paper was at the very core of the artist's practice and identity.



Most of the works in the exhibition are drawn from the collection of the Musée National Picasso. The institution holds the largest extant collection of work by the artist, who left his studio contents to the French state following his death. Rare and exceptional loans to the exhibition include *Women at Their Toilette*, which is on view in the United States for the first time in nearly half a century. Created in Picasso's studio during the winter of 1937 to 1938, the massive collage—which extends more than 14 feet—shows Picasso at his most experimental. Using an unusual combination of papers, including scraps of wallpaper, and artificial wood, he translated the forms of three women into simple geometric shapes, which he combined on a larger support. Picasso's friend Brassaï, a photographer, described him as “drawing directly with his scissors” to depict the forms of Russian ballerina Olga Khoklova, Picasso's younger partner Marie-Thérèse Walter, and Surrealist photographer Dora Maar. Although Picasso envisioned that the composition would eventually be realized as a tapestry, it was difficult for him to part with it. He only allowed it to leave his studio after a nearly 30-year delay. With its massive scale and entirely new combination of materials, *Women at Their Toilette* is Picasso at his most creative and serves as a centerpiece to this important exhibition.

The collage is one among many highlights in the exhibition's galleries, which begin with a study from ancient sculpture that Picasso made at just 13 years old. Purportedly his first word was *piz* (short for pencil in Spanish), and he drew prolifically throughout his entire life. *La Vie*, a cornerstone of the CMA's collection, is presented with numerous sketches from Picasso's early Blue Period (1901), allowing visitors to see how the artist thought through and continued to meditate on its composition. Galleries focused on the artist's Cubist experiments show him interpreting a single subject—the guitar—in myriad forms using paper, from collages to paintings and sculptures made of paper.

Later works reveal the tremendous influence that this innovation had on both the art world around Picasso and his own work, as he continued to rethink notions of representation and art's own history, using paper as a constant. The new and innovative focus of this exhibition allows for numerous surprises and, ultimately, encourages us to rethink the practice of a major figure in the history of art. Continue to page 25 to learn how to maximize your membership experience during this exhibition.

OPPOSITE

Women at Their Toilette

winter 1937–38. Pablo Picasso (Spanish, 1881–1973). Cut wallpapers with gouache on paper pasted onto canvas; 299 x 448 cm. Musée national Picasso–Paris, Pablo Picasso gift in lieu, 1979. Photo © RMN-Grand Palais (Musée national Picasso–Paris) / Adrien Didierjean. © Estate of Pablo Picasso / Artists Rights Society (ARS), New York



Study for “La Vie” spring 1903. Pablo Picasso. Conté crayon on laid paper; 14.3 x 9.6 cm. Musée Picasso, Barcelona, inv. MP473. © Estate of Pablo Picasso / Artists Rights Society (ARS), New York. Photo © RMN-Grand Palais / Beatrice Hatala / Art Resource, NY

Exhibitions through November 2024

Members see all ticketed exhibitions for free!

Demons, Ghosts, and Goblins in Chinese Art

September 8, 2024–January 21, 2025

Julia and Larry Pollock Focus Gallery | Gallery 010

Demons, ghosts, and goblins feature in Chinese art as creatures that either bring harm or ward off evil spirits. This exhibition presents 20 sculptures and paintings of secular and religious subject matter from a private collection and the CMA.

Imagination in the Age of Reason

September 28, 2024–March 2, 2025

James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

Pulled from the CMA's rich holdings of 18th-century European prints and drawings, *Imagination in the Age of Reason* explores the complex relationship between imagination and the Enlightenment's ideals of truth and knowledge.

Arts of the Maghreb: North African Textiles and Jewelry

November 3, 2024–October 12, 2025

Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234

This exhibition spotlights the rich artistic traditions of Morocco, Algeria, and Tunisia from the late 1800s to the early 1900s, through a display of elaborate textiles and fine jewelry in the CMA's collection.

Fairy Tales and Fables: Illustration and Storytelling in Art

Through September 8, 2024

James and Hanna Bartlett Prints and Drawings Galleries | Galleries 101A–B

Industrialization transformed book production, from the manufacture of paper and ink to the printing and distribution of finished volumes. Drawn from the museum's holdings and local collections, this exhibition features more than 50 rarely seen artworks related to book illustration created between 1750 and 1950.

Into the Seven Jeweled Mountain: An Immersive Experience

Through September 29, 2024

Arlene M. and Arthur S. Holden Textile Gallery | Gallery 234

In Korea, mountains known for awe-inspiring topographic features were much beloved by early tourists and pilgrims and soon became the most popular subject of landscape paintings. A 19th-century 10-panel folding screen in the CMA's collection is the most spectacular example portraying the Seven Jeweled Mountain. This groundbreaking digital immersive exhibition leads you on a hike in this wondrous realm.

Korean Couture: Generations of Revolution

Through October 13, 2024

The Kelvin and Eleanor Smith Foundation Gallery

The first Korean fashion exhibition at the CMA juxtaposes historical and contemporary ensembles, from excavated 17th-century aristocratic garments to modern-day couture fashion, showing how tradition has empowered contemporary Korean fashion designers to invent a new artistic frontier.

Jewish Ceremonial Art from the Jewish Museum, New York

Through January 5, 2025

Various Galleries

Precious examples of Jewish ceremonial objects (called Judaica) are on view in six galleries, representing the active faith of the Jewish people over centuries and across the world. These works testify to artists' creativity in adapting traditional forms of Judaica to changing fashions and styles. Explore the artistic and cultural significance of these objects and learn about the rituals for which they were created.

Picturing the Border

Through January 5, 2025

Mark Schwartz and Bettina Katz Photography Galleries | Gallery 230

Picturing the Border presents photographs of the US-Mexico borderlands from the 1970s to the present taken by border residents and outsiders. They range from domestic portraits, narratives of migration, and proof of political demonstrations to images of border crossings and clashes between migrants and the US Border Patrol. These form an origin story for the topicality of the US-Mexico border at present and demonstrate that issues of the border have been a point of inquiry for artists for half a century.

Rose B. Simpson: Strata

Through April 13, 2025

Ames Family Atrium

Rose B. Simpson's site-specific project *Strata* for the Ames Family Atrium is inspired by time spent in Cleveland as well as her own Indigenous heritage and the landscape of her ancestral homelands of Santa Clara Pueblo, New Mexico. *Strata* comprises two 25-foot-tall figural sculptures that tower above the heads of visitors.

Heavenly King Virudhaka

(增長天王), 1368–1644. China, Ming

dynasty (1368–1644). Hanging

scroll; color on silk; painting only:

110 x 75.2 cm. Worcester R. Warner

Collection, 1918.144. In *Demons,*

Ghosts, and Goblins in Chinese

Art | Julia and Larry Pollock Focus

Gallery | Gallery 010



Permanent Collection Installations

The Dancing Brush: Ming Dynasty Calligraphers and Eccentrics

September 8, 2024–March 2, 2025

Clara T. Rankin Chinese Art Galleries | Gallery 240A

Calligraphy, poetry, and painting are considered the high arts of China. By the Ming dynasty (1368–1644), calligraphers used the term *qi* (eccentric or strange) to describe novel approaches to their writings, expressing more artistic freedom, sentiment, and personality in their individual styles. This exhibition presents about a dozen works of calligraphy from the collections of the museum and a private collector, some on display for the first time.

Temples and Worship in South Asia

September 14, 2024–March 9, 2025

Gallery 242B

Six paintings and 13 photographs illuminate contrasting approaches of depicting sacred Hindu sites.

From the Earth through Her Hands: African Ceramics

September 21, 2024–September 21, 2025

Gallery 108A

This rotation considers key western, central, and eastern African ceramics spanning the first through 20th centuries. Three themes highlight their makers' technical and aesthetic accomplishments: inspiration and instructors, idealized portraits, and practical beauty.

Pattern and Decoration in Royal Art of the Joseon Dynasty

October 4, 2024–March 30, 2025

Korea Foundation Gallery | Gallery 236

Pattern and Decoration in Royal Art of the Joseon Dynasty presents a selection of painted screens and porcelain ware that uses decorative motifs and designs as the main subjects. By highlighting patterns and colors, this thematic presentation explores how Korean art vividly originated and offered powerful codes of communication, such as peonies that symbolized prosperity and the mythical dragon that had the power to make rain.

Reinstallation of Krishna Lifting Mount Govardhan

October 12, 2024–October 12, 2025

Nancy F. and Joseph P. Keithley Gallery | Gallery 244

The monumental sculpture *Krishna Lifting Mount Govardhan* returns to the permanent collection galleries for the first time since its new reconstruction was completed in 2021. To complement this major addition, 13 stone and bronze works from India, Cambodia, and Indonesia are also on display.

Six Dynasties of Chinese Painting

Through September 1, 2024

Clara T. Rankin Chinese Art Galleries | Gallery 240A

This installation presents a selection of the museum's best paintings from six dynasties highlighting figures, landscapes, animals, birds, flowers, and religious and historical themes. Their acquisition dates range from the museum's founding years to recent additions, demonstrating the CMA's ongoing commitment to Chinese paintings, the strongest asset of the Chinese collection.

Virgin Nursing the Christ

Child c. 1370. France, Île de

France. Painted limestone; 111

x 38.5 cm. Leonard C. Hanna Jr.

Fund, 1984.157. In *Creation, Birth,*

and Rebirth | Gallery 115



Carpets and Canopies in Mughal India

Through September 8, 2024

Gallery 242B

Carpets and canopies designated portable courtly spaces among nomadic groups, such as the Mongols and Turks of Central Asia. The Mughals of India, who were of Mongol and Turkic descent, continued to use them to mark royal presence. Regional rulers throughout India soon adopted the use of the *jharokha* carpet to locate other members of a royal household. See luxurious, intricately patterned examples made of silk or pashmina.

From Dreaming to Hiking: Korean Landscape Paintings

Through September 29, 2024

Korea Foundation Gallery | Gallery 236

Whether depicting imaginary, idealized terrain or actual geographic and historical sites, Korean landscape paintings are celebrated for their dynamic artistic vocabulary. This exhibition explores this painting tradition wherein nature becomes an important dimension of human experience.

Ancient Andean Textiles

Through December 8, 2024

Jon A. Lindseth and Virginia M. Lindseth, PhD, Galleries of the Ancient Americas | Gallery 232

These six textiles were made by weavers of the ancient Chimú civilization, which took root on Peru's north coast in 1000. Made of white cotton and surely worn by Chimú nobility, the garments represent ancient Andean menswear, combining different textures, some dense and sculptural and others so open and airy they are nearly invisible.

Native North American Textiles and Works on Paper

Through December 8, 2024

Sarah P. and William R. Robertson Gallery | Gallery 231

On display are two Diné (Navajo) garments from the late 1800s—a woman's dress and a rug woven for the collector's market, modeled after the Diné shoulder blanket. Also on view is a 1920s watercolor by the Pueblo artist Ma Pe Wi (Velino Shije Herrera), key to a major development in Southwest Indigenous arts as Native people took control of representing their own cultures after centuries of marginalization.



Jar 1900s. Africa, West Africa, Nigeria, Nupe-style pottery, unknown female potter. Terracotta; diam. 35.7 cm. John L. Severance Fund, 1995.210. In *From the Earth through Her Hands: African Ceramics* | Gallery 108A

Contemporary Calligraphy and Clay

Through June 15, 2025

Kelvin and Eleanor Smith Foundation Japanese Art Galleries | Gallery 235A–B

Calligraphy and ceramics are two major art forms in Japanese culture. They have historically been appreciated together, often paired in spaces called tokonoma, or simply *toko*, a term that can be translated as display alcove. This installation revisits the bond of calligraphy and clay through contemporary works set in the modern space of the museum gallery.

Creation, Birth, and Rebirth

Through July 27, 2025

Gallery 115

Concepts of birth, creation, and rebirth were central to the people of the Middle Ages across different cultures. In addition to objects such as pages from manuscripts, prints, and sculptures from the European Middle Ages, the exhibition also includes examples from the Indian, Chinese, and Aztec cultures.

Inkstone in the Shape of a Roof Tile with Seal Script Characters

1700s–1800s. Workshop of Jian Guzhai. She stone; diam. 14.9 cm. Norman O. Stone and Ella A. Stone Memorial Fund, 2023.50. In *The Dancing Brush: Ming Dynasty Calligraphers and Eccentrics* | Clara T. Rankin Chinese Art Galleries | Gallery 240A



September

D

 Donor Exclusive

F

 Free; Ticket Required

M

 Member Exclusive

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| SUN | MON | TUE | WED | THU | FRI | SAT |
|--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|---------------|-----------------------------------------------------------------------------------------------------------------------|-------------------------------------------------------------------------------------------------------|----------------------------------------------------------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
| <div>1</div> <div>Member Shopping Day <div>M</div></div> <div>COMMUNITY ARTS CENTER Family FUNDay 1:00–4:00 p.m.</div> <div>Six Dynasties of Chinese Painting Closes</div> | <div>2</div> | <div>3</div> <div>Member Shopping Day <div>M</div></div> <div>VIRTUAL Lunchtime Lecture <div>F</div> 12:00 p.m.</div> | <div>4</div> <div>Member Shopping Day <div>M</div></div> | <div>5</div> <div>Member Shopping Day <div>M</div></div> | <div>6</div> <div>Member Shopping Day <div>M</div></div> <div>MIX: VOGUE <div>F</div> <div>\$</div> 6:00–10:00 p.m.</div> | <div>7</div> <div>COMMUNITY ARTS CENTER Comic Club <div>F</div> 11:00 a.m.–1:00 p.m.</div> <div>TRANSFORMER STATION Kid Tigrrr <div>\$</div> 8:00 p.m.</div> |
| <div>8</div> <div>Demons, Ghosts, and Goblins in Chinese Art Opens</div> <div>The Dancing Brush Opens</div> <div>COMMUNITY ARTS CENTER Chalk Party 12:00–3:00 p.m.</div> <div>Carpets and Canopies in Mughal India Closes</div> <div>Fairy Tales and Fables Closes</div> | <div>9</div> | <div>10</div> | <div>11</div> | <div>12</div> | <div>13</div> <div>Leadership Circle Lunch and Learn <div>D</div> 12:00 p.m.</div> <div>TRANSFORMER STATION Sky Creature with Tony Orrico <div>\$</div> 7:00 p.m.</div> | <div>14</div> <div>Temples and Worship in South Asia Opens</div> <div>Chalk Festival <div>F</div> <div>\$</div> 12:00–5:00 p.m.</div> |
| <div>15</div> <div>Chalk Festival <div>F</div> <div>\$</div> 12:00–5:00 p.m.</div> | <div>16</div> | <div>17</div> | <div>18</div> | <div>19</div> | <div>20</div> | <div>21</div> <div>From the Earth through Her Hands Opens</div> <div>COMMUNITY ARTS CENTER Maya Folklore Mobiles <div>F</div> 10:00 a.m.–12:00 p.m.</div> <div>Artist in the Atrium 11:00 a.m.–3:00 p.m.</div> |
| <div>22</div> | <div>23</div> | <div>24</div> | <div>25</div> <div>MUSIC BOX SUPPER CLUB Canzoniere Grecanico Salentino <div>\$</div> 7:00 p.m.</div> | <div>26</div> | <div>27</div> | <div>28</div> <div>Imagination in the Age of Reason Opens</div> |
| <div>29</div> <div>CASE WESTERN RESERVE UNIVERSITY Dr. John and Helen Collis Lecture <div>F</div> 7:30 p.m.</div> <div>From Dreaming to Hiking Closes</div> <div>Into the Seven Jeweled Mountain Closes</div> | <div>30</div> | | | | | |

October

D Donor Exclusive F Free; Ticket Required
M Member Exclusive \$ Paid; Ticket Required

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| | | 1 VIRTUAL Lunchtime Lecture F 12:00 p.m. | 2 | 3 | 4 Pattern and Decoration in Royal Art of the Joseon Dynasty Opens MIX: BAILAMOS F \$ 6:00–10:00 p.m. | 5 COMMUNITY ARTS CENTER Comic Club F 11:00 a.m.–1:00 p.m. |
| 6 COMMUNITY ARTS CENTER Family FUNday 1:00–4:00 p.m. | 7 | 8 <i>Picasso and Paper</i> Member Presale M 10:00 a.m. | 9 <i>Picasso and Paper</i> Member Presale M 10:00 a.m. | 10 | 11 | 12 Reinstallation of Krishna Lifting Mount Govardhan Opens |
| 13 Play Day 10:00 a.m.–2:00 p.m. TRANSFORMER STATION Valarie Kaur and Friends F 7:00 p.m. Korean Couture: Generations of Revolution Closes | 14 | 15 | 16 Material Matters: Gallery Talk 12:00 p.m. | 17 | 18 | 19 Artist in the Atrium 11:00 a.m.–3:00 p.m. |
| 20 | 21 Collection Insights D 5:30 p.m. | 22 | 23 Chamber Music in the Atrium: Musical Upcoming Stars in the Classics 7:00 p.m. | 24 | 25 | 26 |
| 27 | 28 | 29 Legacy Society Annual Program and Lunch D 11:00 a.m. | 30 Chamber Music in the Galleries: CIM Guitar Studio 6:00 p.m. | 31 | | |

November

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 Donor Exclusive

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 Free; Ticket Required

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Visit cma.org/events for details about these exciting happenings!

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| | | | | | <div>1</div> <div>MIX <div>F</div><div>S</div></div> <div>6:00–10:00 p.m.</div> | <div>2</div> <div>COMMUNITY ARTS CENTER</div> <div>Comic Club <div>F</div></div> <div>11:00 a.m.–1:00 p.m.</div> |
| <div>3</div> <div>Arts of the Maghreb: North African Textiles and Jewelry</div> <div>Opens</div> <div>COMMUNITY ARTS CENTER</div> <div>Family FUNday</div> <div>1:00–4:00 p.m.</div> | <div>4</div> | <div>5</div> <div>VIRTUAL Lunchtime Lecture <div>F</div></div> <div>12:00 p.m.</div> <div>Chamber Music in the Atrium: CIM Opera Preview</div> <div>12:30 p.m.</div> | <div>6</div> <div>Chamber Music in the Galleries: CWRU’s Historical Performance Practice Program</div> <div>6:00 p.m.</div> | <div>7</div> | <div>8</div> | <div>9</div> |
| <div>10</div> | <div>11</div> <div>Leadership Circle Lecture and Reception <div>D</div></div> <div>5:30 p.m.</div> | <div>12</div> | <div>13</div> | <div>14</div> | <div>15</div> | <div>16</div> <div>Artist in the Atrium</div> <div>11:00 a.m.–3:00 p.m.</div> |
| <div>17</div> | <div>18</div> | <div>19</div> | <div>20</div> <div>Material Matters: Gallery Talk <div>F</div></div> <div>6:00 p.m.</div> | <div>21</div> | <div>22</div> | <div>23</div> |
| <div>24</div> | <div>25</div> | <div>26</div> | <div>27</div> | <div>28</div> <div>Thanksgiving Day</div> <div>Museum Closed</div> | <div>29</div> <div>Member Shopping Day <div>M</div></div> | <div>30</div> <div>Member Shopping Day <div>M</div></div> |



Chair's Challenge

Transformational funding for key initiatives of the strategic plan



Ellen Stirn Mavec, the CMA's board chair, recently made a \$25 million gift through The Kelvin and Eleanor Smith Foundation—a commitment of inspirational generosity that will resonate for generations. Support of this magnitude, for four of the highest priorities in the museum's strategic plan, forever changes the future of this institution.

Mavec grew up visiting the museum with her mother, Cara Smith Stirn, a member of both the CMA's Advisory Committee and the Womens Council, the latter of which Mavec herself is a member. During Mavec's tenure as a CMA trustee, the museum has undergone a major physical transformation and expanded its reach both locally and internationally. Now, with this tremendous gift, Mavec and The Smith Foundation are helping to ensure that the CMA has the resources necessary to continue its vital work in perpetuity.

"The Cleveland Museum of Art has long been a place of inspiration for me, for my family, and indeed for audiences from across the globe. It is our honor to support the CMA's exhibitions, gardens, and spaces and our profound hope that others will be inspired to join us," she said. Mavec credits

Director and President William M. Griswold's incredible leadership over the past decade, and his compelling vision for the CMA's future, as the catalyst for this exceptional gift. She knows well that this is a time of great promise, when the museum is poised to fortify its position as a global leader and activate its mission on a broader scale, and that there is no better way to honor all Griswold has accomplished than to provide resources for the CMA to realize its ambitious and exciting strategic plan.

Developed alongside CMA leadership, Mavec's "Chair's Challenge" aims to motivate others to support the institution through establishing permanent funding for key initiatives of the museum's strategic plan, while inspiring continued philanthropic momentum for the museum. The executive director of the foundation, Pam Eichenauer, and its board trust Mavec's vision and the power of the challenge to be the catalyst to successfully drive the goals of the strategic plan that are so important to the future of the museum.

Key Initiatives of the Chair's Challenge

◆ The first of the four extraordinary gifts from The Smith Foundation was \$5 million to permanently fund the position of curator of decorative arts (incumbent Ada de Wit) and support that curator's work. This funding has encouraged many others to also support curators and executive staff positions in perpetuity.

◆ The next gift was \$2.5 million in support of renovations to the museum's Horace Kelley Art Foundation North Lobby and Susan M. Kaesgen Education Lobby and Gallery. This gift also successfully encouraged others to offer their support to secure full funding of the project. Now underway, the renovations create opportunities for students and other visitors to engage with the CMA's Education Art Collection, allow the museum to create student- and community-curated exhibitions, and provide upgraded accommodations for large groups. These renovations help the museum accomplish its goal to annually welcome 100,000 pre-K through 12th-grade students.

◆ The largest and third gift was \$15 million allocated to permanent funding for exhibitions. This major gift supports the CMA's exceptional and world-renowned special exhibitions program that brings the finest presentations of art from around the globe to the CMA. This is a new fund that guarantees the ability to create exceptional special exhibitions that can attract visitors who otherwise might not visit the museum and thereby expand community reach.

◆ The final gift of \$2.5 million goes toward the CMA Landscape Master Plan for improving and conserving the museum's historical grounds and Fine Arts Garden, including Wade Lagoon, which is a priority that enhances the museum and its University Circle partners and neighbors. These funds give the CMA initial support for the creation of drawings and cost estimates for this multiyear project.

Fund for Exhibitions

All exhibitions at the Cleveland Museum of Art are underwritten by the CMA Fund for Exhibitions. Principal annual support is provided by Michael Frank and the late Pat Snyder, the Kelvin and Eleanor Smith Foundation, the John and Jeanette Walton Exhibition Fund, and Margaret and Loyal Wilson.

Major annual support is provided by the late Dick Blum and Harriet Warm and the Frankino-Dodero Family Fund for Exhibitions Endowment.

Generous annual support is provided by two anonymous supporters, Gini and Randy Barbato, Gary and Katy Brahler, Cynthia and Dale Brogan, Dr. Ben and Julia Brouhard, Brenda and Marshall Brown, Gail and Bill Calfee, Joseph and Susan Corsaro, Richard and Dian Disantis, the Jeffery Wallace Ellis Trust in memory of Lloyd H. Ellis Jr., Leigh and Andy Fabens, Florence Kahane Goodman, Janice Hammond and Edward Hemmelgarn, Robin Heiser, the late Marta and the late Donald M. Jack Jr., Eva and Rudolf Linnebach, the William S. Lipscomb Fund, Bill and Joyce Litzler, the Roy Minoff Family Fund, Lu Anne and the late Carl Morrison, Jeffrey Mostade and Eric Nilson and Varun Shetty, Tim O'Brien and Breck Platner, William J. and Katherine T. O'Neill, Henry Ott-Hansen, Michael and Cindy Resch, William Roj and Mary Lynn Durham, Betty T. and David M. Schneider, Sandra K. Stemen, Paula and Eugene Stevens, the Womens Council of the Cleveland Museum of Art, and Claudia Woods and David Osage.

CMA Fund for Exhibitions supporters as of August 15, 2024

Picasso and Paper

Membership Experience

Maximize your membership during *Picasso and Paper* with the following opportunities.



Redeem your FREE special exhibition

tickets: Make sure your membership is active and your online account is set up for the member presale beginning at 10:00 a.m. on Tuesday, October 8, and running through Wednesday, October 9. Members receive free exhibition tickets throughout the show.



Treat yourself after exploring the art: Stop by Provenance Restaurant for a cocktail or delicious exhibition-inspired meal. Visit provenancecleveland.com to view the menu, hours, and more. Don't forget that members enjoy a discount at both Provenance Café and Provenance Restaurant with a physical or digital membership card.



Save when you shop: The richly illustrated *Picasso and Paper* exhibition catalogue is now available at the CMA store. With reproductions of nearly 400 works of art and insightful new texts by leading authorities on the artist, this sumptuous study reveals the myriad ways in which Picasso explored the potential of paper at different stages of his career. Use your discount today to save on this and art-inspired home goods, prints and posters, locally made jewelry, and more. Shop online at cma.org/shop.



Mark your calendar: Members are invited to be the first to experience this compelling exhibition. Reserve your tickets at cma.org or stop by the ticket center. Keep an eye on your email for more information about member perks during the run of the exhibition.

Leadership Circle Preview and Reception

Wednesday, December 4, 2024
10:00 a.m.–9:00 p.m.

Member Preview Days

Thursday, December 5, 2024, 10:00 a.m.–5:00 p.m.
Friday, December 6, 2024, 10:00 a.m.–9:00 p.m.
Saturday, December 7, 2024, 10:00 a.m.–5:00 p.m.

For additional discounts and invitations to exhibition events, upgrade today to Leadership or Emerging Leadership Circle levels. To do so or for more information, visit cma.org/leadershipcircle, email leadershipcircle@clevelandart.org, or call 216-707-6832.





COLLECTION

Veit Stoss's *Jesse*

Sleep and consciousness in a medieval sculpture

Gerhard Lutz

Robert P. Bergman Curator
of Medieval Art

ABOVE

Jesse c. 1500. Veit Stoss
(German, c. 1445–1533).
Limewood, polychromed;
38.5 x 98 x 26.5 cm. John L.
Severance Fund, 2023.156.
In gallery 111

After Napoleon conquered most of central Europe around 1800 and the Holy Roman Empire collapsed, almost all monasteries were dissolved and countless churches were profaned or demolished. Many works of art changed hands or were lost. Even then, however, there were collectors who were enthusiastic about medieval objects, among them numerous German noblemen who built up spectacular collections by acquiring works of art from abandoned monasteries. One of them was Prince Ludwig of Oettingen-Wallerstein, who had his estates about 50 miles southwest of Nuremberg. The newly acquired sculpture of Jesse comes from this collection, and its quality remained largely unrecognized until recently. It was only about 10 years ago that it was presented to the public as a work by the Nuremberg artist Veit Stoss.

Based in Nuremberg and Krakow, Stoss was one of the most renowned artists of the period around 1500. His reputation spread as far as Italy. He created a figure of Saint Roch for the Basilica Santissima Annunziata in Florence, and the Italian biographer Giorgio Vasari praised him in the 16th century as a marvel of woodcarving.

The figure of Jesse, which comes from a large altarpiece, shows the father of King David from the Old Testament. In his role as

the ancestor of Jesus, Jesse was usually depicted in medieval art as sleeping, with a tree trunk emerging from him, representing the family tree of Christ.

Stoss gave the figure extraordinary features. The eye is immediately drawn to his striking posture and finely carved face, every detail of which illustrates the prophet's sleep. Viewers are confronted with a figure who is obviously asleep but at the same time seems to be in a state of concentrated tension. While Jesse presents his head in a mannered way with his right hand, he grasps the trunk protruding from his chest (from which the family tree of Christ, once emerged) with his left hand, as if he is touching something particularly precious. Lost today is the center of the altarpiece with the branching family tree, which showed Mary with the Christ child at the top.

The Jesse figure is probably the most important discovery in the field of late Gothic sculpture in recent times and it takes the CMA's collection from the German-speaking world to an extraordinary new level.

Jewish Ceremonial Art

From the Jewish Museum, New York

Ada de Wit

Ellen S. and Bruce V. Mavec
Curator of Decorative Arts

EXHIBITION

**Jewish Ceremonial Art
from the Jewish Museum,
New York**

Through January 5, 2025
Various Galleries

Through January 5, 2025, the CMA hosts a group of spectacular Jewish ceremonial objects on loan from the Jewish Museum, New York. Made in different countries, the pieces are presented in conversation with other art in the CMA's collection, illuminating interactions between cultures and representing the diversity of Jewish cultures throughout the world and time.

The project originated with William M. Griswold, director and president of the CMA, and James Snyder, Helen Goldsmith Menschel Director

of the Jewish Museum, who had long discussed opportunities for increasing representation of Jewish art in comprehensive museums. At a meeting in New York, they introduced me to Abigail Rapoport, curator of Judaica at the Jewish Museum. We then had a fruitful exchange that resulted in the unveiling of the installation a mere four months later.

This speed, unusual by museum standards, reflects an acute understanding of a gap in the CMA's collection. The CMA's strategic plan, "For the Benefit of All the People," identifies the need to acquire and display examples of Jewish ritual art. The former has been challenging, mainly due to the lack of provenance of the majority of Judaica on the art market. As an encyclopedic museum, we wish for major religions and diverse cultures to be represented in the collection and strive to show the best quality works of art.

In this case, I focused on metalwork, mainly silver, partly due to my expertise and partly because of practical considerations. For example, displaying textiles or works on paper is much more restrictive due to light sensitivity. The aim was to select pieces of top quality that are diverse in forms, uses, origins, and periods and display them within broader cultural contexts.

Objects are integrated into various galleries (European Baroque, neoclassical and 19th century, Islamic, and Korean) to highlight different Jewish communities and customs and illustrate the complexity of cultural exchange. The loans belong to two categories: torah adornments used in a communal synagogue setting and ritual objects intended for the Sabbath celebration in a domestic context. Torah finials from Georgia, Italy, and France (the latter is attached to a Torah case) belong to the first group. The second is represented by a hanging German Sabbath or festival lamp and two spice containers from Ukraine and the US, which, stylistically, could not be more different.

The objects are testimony to the creativity of Jewish communities and artists who adapted traditional forms of Judaica to changing fashions, styles, and needs. Visitors can explore the artistic and cultural significance of these objects and learn about the rituals for which they were created.



Torah Finials early 1700s. Italy, Mantua. Silver; each: 54.6 x 14 cm. The Jewish Museum, New York, Gift of Samuel and Lucille Lemberg, JM 20-64a-b. © Courtesy of the Jewish Museum, New York

Krishna Reinstalled

Presenting the reconstructed Cambodian sculpture

Sonya Rhie Mace

George P. Bickford Curator
of Indian and Southeast
Asian Art

EXHIBITION

Reinstallation of Krishna Lifting Mount Govardhan

October 12, 2024–
October 12, 2025

Nancy F. and Joseph P.
Keithley Gallery | Gallery
244

Krishna Lifting Mount Govardhan c. 600.

Southern Cambodia,
Takeo Province, Phnom
Da. Sandstone; 203.1 x 68 x
55.5 cm. John L. Severance
Fund, 1973.106

After seven years in the conservation lab, in the special exhibition galleries, and on tour to the Smithsonian, the CMA's celebrated 1,500-year-old Cambodian sculpture *Krishna Lifting Mount Govardhan* is on view again in the museum's west wing. During that period, the larger-than-life-size monolith that had been broken into multiple pieces was reconstructed with fragments sent from the National Museum of Cambodia in Phnom Penh. A special exhibition in 2021 and 2022, *Revealing Krishna: Journey to Cambodia's Sacred Mountain* presented new research into its provenance and historical context in a cave temple on a sacred mountain in the Mekong River delta. The full story of the sculpture is detailed in *Revealing Krishna: Essays on the History, Context, and Conservation of Krishna Lifting Mount Govardhan from Phnom Da* in the Cleveland Masterwork series, published by the museum in 2021.

To prepare gallery 243 for the sculpture's return, staff from across the museum's departments have been working behind the scenes to coordinate changes in the spaces, so the sculpture can be shown in the round. Previously, the figure was built into a wall and stood on leg sections that were recently identified as belonging to a different sculpture of Krishna in the National Museum of Cambodia. After an unprecedented exchange of sculptural components between 2015 and 2021, conservators, mount makers, and engineers created a sophisticated modular system for presenting the still-fragmentary sculpture using only the sculpture's own pieces, without filler material. The posture, stance, and height of the figure have been calculated from measurements taken in the cave where the torso-and-head section was found in 1910 and from comparisons with related sculptures from the same site, using 3-D modeling technology.

Visitors to the new installation, which opens on October 12, 2024, can experience *Krishna Lifting Mount Govardhan* as the centerpiece of the suite of Indian and Southeast Asian galleries in the museum's west wing. The figure is mounted on a pedestal of the same dimensions as scholars believe it was when worshipped in its rupestrian shrine before the site was abandoned seven or

eight centuries ago. Several sculptures are taken off view to accommodate the new presentation of the reconstructed Krishna, and 13 works from Cambodia, Indonesia, and India are added from storage to complement the new installation.



Fall Festivities

Cozy up with the arts this autumn



Jacqueline Bon

Director of Marketing

Meander beneath Art in the Atrium

Witness the staggering beauty of two towering 25-foot-tall figural sculptures in the Ames Family Atrium. *Rose B. Simpson: Strata* is a site-specific installation that, according to the Native sculptor, is inspired by a visit to the museum, the architecture of the building, and tumbled-clay brick fragments from the shores of Lake Erie.

Chalk a Masterpiece

Observe the museum's Fine Arts Garden transform into a colorful oasis of artworks at the Chalk Festival on Saturday, September 14, and Sunday, September 15. Become part of this enduring event that celebrates a modern expression of a Renaissance tradition from 16th-century Italy. All skill levels are welcome to join. Visit clevelandart.org/events/chalk-festival.

Experience the Supernatural in Chinese Art

Visit the Julia and Larry Pollock Focus Gallery for *Demons, Ghosts, and Goblins in Chinese Art*. This exhibition presents 20 sculptures and paintings, secular and sacred. The show explores stories in which supernatural forces are said to either bring harm or ward off evil spirits and the powers that they exert.

Relax to Soothing Sounds of Latin Jazz

Born in Mexico City and currently based out of New York City, singer-songwriter Magos Herrera is regarded as one of the most expressive, beautiful voices and active vocalists in the contemporary Latin American jazz scene. Join us for the first performance at Gartner Auditorium since lobby renovations on Wednesday, November 13. Visit clevelandart.org/whats-on/performances.

Unleash Your Creativity

Experience free fun for the whole family during Family FUNdays at the Community Arts Center in the Clark-Fulton neighborhood on Cleveland's near-west side on the first Sunday of each month from 1:00 to 4:00 p.m. These events feature family-friendly games, movement-based activities, and art making open to all ages and abilities.

Enjoy Fall Foliage

Put on a sweater, pick up a warm drink from Provenance Café, and take a stroll through the museum's Fine Arts Garden. Head outside from the museum's south entrance during September or from the north entrance starting October 1 to where outdoor sculptures in the colorful fall landscape await.



Meet Jacquelyn Sawyer

Welcoming the CMA's new chief learning officer



Jacquelyn Sawyer joined the CMA this past summer as the new chief learning officer. Sawyer brings a wealth of knowledge and expertise to the role that oversees the public and academic engagement department of the museum. Recently, she answered a few questions from *Cleveland Art*.

Where did you work before joining the CMA? Can you share your background and expertise?

Prior to my appointment at the CMA, I was the vice president of education and engagement at the National Building Museum in Washington, DC. I also taught museum studies at the Corcoran School of Art and Design at George Washington University. Though I am a second-generation museum professional—my mother oversaw marketing and public relations at the Chrysler Museum—I took a nontraditional path to cultural institution work. I got my bachelor's degree in urban planning from George Mason University and began my career as a high school social studies teacher in Baltimore.

While in the classroom, I got my master's degree in teaching from Johns Hopkins University.

After the birth of my first son, I moved into nonprofit work, focusing on teacher training, curriculum writing, and program development and management. I came back to cultural institutions when I had the incredible opportunity to serve as the vice president of conservation education at the National Aquarium. My expertise lies in educational programming for both youth and adult audiences, community engagement, and project management.

I grew up in Norfolk, Virginia, a small city right at the intersection of Chesapeake Bay and the Atlantic Ocean. My mother is a museum and arts professional, and my father is a college professor. I have two sons, Thomas and George, who are 15 and 9, respectively. I enjoy the outdoors, hiking, jazz, and art, of course!

How does the chief learning officer work within the larger context of the museum?

My role oversees our public and academic and engagement division, comprising community arts, the Education Art Collection, youth and family programs, interpretation, and adult programs. Our programs bring the beauty and wonder of art to young people, students, families, and adults. Our work is most impactful in our communities. Whether it is a family program at the main building, Comic Club at the CAC, or the unique experiences that are Parade the Circle and the Chalk Festival, our division brings the mission of CMA to our neighbors and friends.

What do you hope your past experience brings to the role of chief learning officer?

Throughout my various professional experiences, I have had the opportunity to work with and for so many different people, designing and supporting programming that spoke to not only their needs but also their hopes and desires. Those experiences taught me to be open, to be empathetic, and to approach my work with optimism and an innovative spirit. I hope to bring those things to my new role.

Supporter Story

Peter and Julie Raskind



PHOTO COURTESY OF PETER AND JULIE RASKIND

When Peter and Julie Raskind moved back to Julie's hometown of Cleveland in 2000, they explored the city's many cultural offerings and immediately recognized the CMA as an anchor institution of Northeast Ohio. What first began as occasional visits to the museum would later blossom into a deeply engaged and meaningful philanthropic relationship with the CMA. "I don't claim any art expertise," Peter said. "In fact, neither one of us is an expert, but it was all more accessible than we anticipated. It felt very comfortable."

In 2012, Peter was encouraged to join the CMA's board of trustees, and soon thereafter, his involvement at the museum increased substantially. Peter's service as a trustee included chairing the board's Nominating and Governance Committee as well as joining the Executive Committee. His leadership on the board continued when, in 2014, he chaired the search committee responsible for hiring the CMA's current director and president, William M. Griswold.

In 2016, Peter became chair of the CMA's board of trustees and was instrumental in the development of the museum's first strategic plan, "Making Art Matter," which has since been enhanced and

updated ("For the Benefit of All the People"). Peter cites the strength of the strategic plan and Griswold's leadership as key factors that are advancing the CMA and helping to secure its future.

Other significant achievements during Peter's three-year term as board chair include the completion of the CMA's diversity, equity, and inclusion plan and a successful contract extension for Griswold. "Extending Bill's contract was so important for the stability and continuity of leadership of the institution," Peter said.

Peter and Julie have traveled with the CMA on several occasions, joining the museum's director-led trips. Their experiences visiting significant art institutions and collections around the world have provided further insight into the CMA's esteemed global reputation and the high quality of its encyclopedic collection. "Through the foresight of generations before us," Peter noted, "we have cultural institutions here in Cleveland that punch above their weight, and the CMA is one of the world's best art museums—and it's free. It's amazing that we have the CMA right down the street. Julie and I decided, enthusiastically, that the CMA deserves our support."

Indeed, the CMA benefits from extraordinary endowed support dating back to its founders, and the museum continues to receive vital funding from our passionately devoted community of donors. However, the majority of these generous resources are restricted to specific expenditures, so the CMA must continually seek funding to provide for its daily operations and for many important areas and programs across the museum.

Julie's experience working with nonprofit organizations was important in their decision regarding how to best support the CMA. Peter and Julie have chosen to provide the museum with a profoundly generous unrestricted endowment that offers increased flexibility for future museum leadership to direct funding where it is most needed. In this way, the Peter and Julie Raskind Endowment Fund provides permanent resources for the CMA's top priorities and benefits all future audiences—here in Cleveland and around the world.

A Year of Innovation

The joint program and the Mellon grant

Erin Fletcher

Director of Interpretation
and Adult Programs

The Cleveland Museum of Art and the Department of Art History and Art at Case Western Reserve University have a partnership that stretches back to 1967. Over the past 10 years, funding from the Mellon Foundation has allowed the joint program between the CMA and CWRU to experiment with new offerings that prepare students to dynamically lead universities and museums. Three recent and upcoming projects straddle the classroom and the museum—keeping this partnership at the forefront of the field.



Coteachers of *Creation and (Re)Birth in Medieval Art*

Gerhard Lutz, Robert P. Bergman Curator of Medieval Art, CMA, and Elina Gertsman, distinguished professor in art history and Andrew W. Mellon Professor in the Humanities, CWRU

New Courses

The Mellon grant offers an incentive fund for cross-disciplinary courses that incorporate the CMA's collection. In 2023–24, two new courses offered distinctive collaborations between curators, faculty, and students. In fall 2023, Elina Gertsman, distinguished professor in art history and Andrew W. Mellon Professor in the Humanities at CWRU, and Gerhard Lutz, the CMA's Robert P. Bergman Curator of Medieval Art, cotaught *Creation and (Re)Birth in Medieval Art*. This seminar explored birth and creation from a global perspective through the lenses of art, music, religion,

and medicine. In spring 2024, Erin Benay, distinguished scholar in public humanities at CWRU, and Britany Salsbury, the CMA's curator of prints and drawings, cotaught *Karamu House: Race and Printmaking in WPA-Era America*, which explored the historically Black performing art center's connections to printmaking in the 1930s and 1940s, when it served as an artistic home for important Black printmakers.

Student-Engaged Exhibitions

Students in both courses took their learning beyond the classroom to support two exhibitions at the CMA. *Creation, Birth, and Rebirth*, cocurated by Lutz and Gertsman, is a new installation of the medieval manuscripts and textiles gallery (115) that opened in August and features global objects from the Middle Ages, including medieval art, Asian art, Islamic art, art of the Americas, and prints and drawings, as well as student-drafted labels and an informational booklet of short essays





Artist's Life #1 1939.
Hughie Lee-Smith
(American, 1915–1999).
Lithograph; 32.2 x 25.5 cm.
Created by the Federal Art
Project, Works Progress
Administration and lent by
the Fine Arts Collection of
the US General Services
Administration, 4230.1942

OPPOSITE

George Makary with
the icon he painted as a
fellow alongside *Africa &
Byzantium*

on the works by the students, faculty, and curators. In March 2025, *Karamu Artists Inc: Printmaking, Race, and Community* opens, leveraging the international reputation of the CMA to demonstrate that the artistic production of Cleveland and of Karamu House belongs in national art history. Students in the Mellon course contributed to the first-ever catalogue raisonné of these artists, to be published as part of the exhibition catalogue next spring.

Artists and Scholars in Residence

The Mellon grant also supports a short-term residential fellowship, which is intended to bring art historians and artists to Cleveland to share new perspectives with students, create transformative experiences with the collection, and engage with the community. In April, the joint program welcomed two residents for *Africa & Byzantium*, which demonstrated the connection between African Christian kingdoms and the Byzantine Empire from the 4th century CE to today. Artist

George Makary, a Canadian-Egyptian painter, joined the museum to paint an icon—an image used in Orthodox Christian devotion—based on the CMA's famed sixth-century Egyptian tapestry *Icon of the Virgin and Child*. The joint program also welcomed Raymond (Ray) Silverman, professor emeritus of in the history of art, African studies, and museum studies at the University of Michigan. Silverman and Makary, alongside the CMA's curator of African art, Kristen Windmuller-Luna, took part in a rigorous suite of activities that included a tour and discussion of the exhibition, meetings with collection and conservation staff, and two programs open to the public.

Beyond University Circle

The CMA and CWRU both have strategic initiatives for deepening engagement with the community beyond University Circle. This investment is also woven into projects underpinned by the Mellon grant. *Creation, Birth, and Rebirth* culminates a multiyear collaboration between Gertsman and various CMA curators that brought in speakers from around the country through a series of Mellon-sponsored seminars on the global Middle Ages. The exhibition is also keyed toward the centennial of the Medieval Academy of America, a scholarly organization that promotes excellence in interdisciplinary medieval studies.

The Karamu House project has had significant points of engagement with Cleveland communities and the larger field. Students visited Zygote Press, Cleveland's oldest collaborative printmaking studio, to experience the medium most used by the Karamu artists of the 1930s and 1940s. The exhibition project was also featured in a panel at the Association for Academic Museums and Galleries conference in June. Now, Benay and Salsbury are working with the CMA's interpretation team to offer community voice labels for the upcoming exhibition that feature lived and personal perspectives from community members on exhibition artworks.

Additionally, the short-term fellowships connected to *Africa & Byzantium* offered members of these institutions the chance to learn about local faith communities through visits to Coptic and Orthodox churches. Notably, Makary's icon created at the CMA was donated to Saint Mark's Coptic Church (in Seven Hills) in June. As funding for the Mellon grant enters its final years, an exciting foundation has been laid for the future of the joint program.

Transformer Station's Next Season

Activating the intimate performing arts venue

Gabe Pollack

Director of Performing Arts

The Cleveland Museum of Art is a fun institution to program because there are so many different spaces that can be activated with the performing arts. Historically, throughout the year, concerts and events have taken place in Gartner Auditorium, the lecture and recital halls, Ames Family Atrium, Provenance Restaurant, the galleries, and outside on museum grounds. Now, there is a new venue on the museum's list: Transformer Station.

Located in Ohio City on Cleveland's near-west side, Transformer Station, which I affectionally refer to as the CMA's living room, allows the performing arts department to present a wide range of programs in an intimate setting. The space also allows the CMA to better support local and regional talent in addition to national acts.

This past May, programming began at Transformer Station under the museum's ownership. The CMA presented Alex Cuba, a Grammy-winning Cuban singer-songwriter; the Bowerbird Collective, an Australian multimedia chamber ensemble; and the Cleveland Silent Film Festival's

screening of a series of films with live music accompaniment. Then, over the summer, the CMA partnered with Ideastream Public Media to present a series called Third Thursdays at Transformer Station. Each event featured a mix of live local music and conversation with artists curated and hosted by Ideastream Public Media radio personalities. Transformer Station also hosted the Hingetown Jazz Festival and partnered with Cleveland Rocks to produce album-release concerts for graduates of their Music Incubator Program.

Many more concerts and events await us at Transformer Station as part of the performing arts series over the next year. Here, I highlight a few of them.

Sunday, October 13, 2024

The Revolutionary Love Bus Tour: Valarie Kaur and Friends is an immersive journey that weaves together storytelling, music, wisdom, and dialogue. At the heart of the event, Valarie and fellow Sikh artists tell stories of how their ancestors survived difficult times. Through music and song, they create a space for soulful introspection, deep listening, and community building.

Wednesday, February 26, 2025

Pipo Romero is a composer and acoustic guitarist from Cádiz, Spain. His compositions are influenced by many styles, including folk, flamenco, classical, country, Celtic, and tango. His first album, *Folklórico*, placed in the top 10 of the European World Music Charts. Touring in support of his third album, *Ikigai*, Romero performs on a steel-string guitar instead of the traditional Spanish guitar, which creates a unique sound full of color and nuance.

Wednesday, March 26, 2025

Occidental Gypsy has an original approach to gypsy jazz that pays homage to Django Reinhardt and expands the genre to include elements of Western (Occidental) sounds, including blues, klezmer, and Latin. The east-coast quintet features Eli Bishop on violin. Bishop performs regularly at Lincoln Center and entralls audiences as the current Guinness Book of World Records fastest clapper.

ANYTA MADRAZO



Pipo Romero

Emerging Leadership Circle Tour and Tasting



This past summer, Emerging Leadership Circle members enjoyed a tour of the Indian and Southeast Asian collection with George P. Bickford Curator of Indian and Southeast Asian Art Sonya Rhie Mace. After exploring the galleries, guests joined Douglas Katz, chef/owner of Cleveland's Zhug and Amba and chef/partner of Provenance at the CMA, on an exploration of the flavors and spices of India and Southeast Asia.

Refer a Friend

Do you have friends who are interested in becoming more engaged in the CMA as Leadership Circle members? We want to grow our community of supporters and need your help! When a friend you refer joins Leadership Circle, you both receive an additional month of membership. There is no limit on the number of referrals you may provide. The more members, the merrier!



Supporter Events

Past and Upcoming

Director's Dinner

The CMA's annual Director's Dinner was held on June 13 in the museum's Ames Family Atrium. Hosted by the CMA's director and president, William M. Griswold, this evening celebrates the museum's most generous donors each year. Invitees include supporters who give at the \$10,000 level of annual support and above.



Curt Kelley, Margaret and Loyal Wilson



Colleen Snyder, Casey Monda



Ed Hemmelgarn, Sandra Stemen



Cory Korkow, Ann Gridley



Sarah Palagyi, Mike Ruttinger



Gail Schlang



Mikiko Fujita, Molly and Dan Walsh



Dick and Anne Ames, Brit Stenson, Shirley White



Todd Mesek, Jennifer Coleman, August Fluker



Bruce Loessin, Jeanne Madison

Join Us in Florida

The Cleveland Museum of Art is in Florida in February 2025 hosting a series of events. Let us know if you are there, too—we would love to see you.

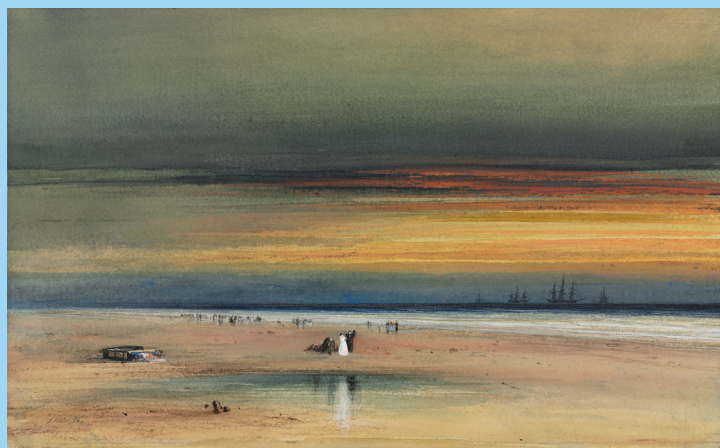
Palm Beach

Monday and Tuesday, February 3 and 4, 2025

Naples

Wednesday and Thursday, February 5 and 6, 2025

Contact stewardship@clevelandart.org if you reside in or plan to be in the Palm Beach or Naples areas during these dates.



Beach Scene at Sunset c. 1865–70. James Hamilton (American, 1819–1878). Watercolor and gouache; 32 x 52 cm. Bequest of Dr. Paul J. Vignos Jr., 2011.134

Looking Back to Look Forward: A Year in Highlights

The Cleveland Museum of Art brings together art, place, and audience to create engagement and inspire wonder for so many in our community, and we have you to thank for helping make our mission a reality. Let's look back at the efforts we have accomplished together in the 2023–24 fiscal year and look forward to the exciting moments ahead.

- On-site visitors to CMA locations: **685,660**
- Exhibitions opened at the CMA and Transformer Station: **12**
- Member households: **23,489**
- Virtual platform visitor sessions: **14 million**
- Attendance at off-site and virtual education programs and performing arts events: **49,153**
- **Four-year anniversary of open access**, with an additional four terabytes of 2-D images made available
- **More than 200 works of art added** to the museum's collection, including those pictured on this page.



Diptych with Twelve Apostles and Saint Paul c. 1700. Workshop or Circle of Wäldä Maryam (Ethiopia, active 1700s). Kingdom of Ethiopia, probably Gondär (Ethiopia). Tempera, wood, textile; 39 x 51 cm. Severance and Greta Millikin Purchase Fund, 2023.4



The Dutton Family in the Drawing Room of Sherborne Park, Gloucestershire c. 1772. Johann Zoffany (German, 1733–1810). Oil on canvas; 101.5 x 127 cm. Leonard C. Hanna Jr. Fund, 2023.122. In the Paul J. and Edith Ingalls Vignos Gallery | Gallery 203A



Self-Portrait in a Spanish Costume 1880. Marie Bracquemond (French, 1840–1916). Etching on cream wove paper; 32.6 x 50 cm. The Jane B. Tripp Charitable Lead Annuity Trust, 2023.166

Your generosity has a lasting impact. A donation in any amount to the Annual Fund ensures that the museum continues to thrive for generations to come—for the benefit of all.

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Tuesday, Thursday,
Saturday, Sunday
10:00 a.m.–5:00 p.m.

Wednesday, Friday
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216-707-2600

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Reference desk:
216-707-2530

Ticket Center

216-421-7350 or
1-888-CMA-0033
Fax: 216-707-6659
Nonrefundable service fees
apply for phone and internet
orders.

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The museum recommends
paying parking fees in
advance.

Members: \$7 flat rate
Nonmembers: \$14 flat rate
Seniors: \$2 flat rate every
Tuesday

Transformer Station

1460 West 29th Street
Cleveland, OH 44113

Open for special events
216-707-6755

Community Arts Center

2937 West 25th Street
Cleveland, OH 44113

Friday
2:00–7:00 p.m.

Saturday, Sunday
10:00 a.m.–5:00 p.m.

216-707-2483

Magazine Staff

Staff writers:
Wesley Berg, Sarah Finley
Purdy, and Sydney Slacas

Project manager:
Annaliese Johns

Editor: Aumaine Rose Smith

Designer: Jihad C. Dennis

The Margaret and Loyal Wilson
Chief Exhibition, Design, and
Publications Officer:
Heidi Strean

Director of Publications:
Thomas Barnard

CMA collection photography:
Howard T. Agriesti,
David Brichford, and
Gary Kirchenbauer
Editorial photography as noted

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Questions? Comments?

magazine@clevelandart.org

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**The Death of Count
 Ugolino della
 Gherardesca and
 His Sons (Inferno
 Canto XXXIII) c.**

1550. Pierino da Vinci
 (Italian, 1530–1553).
 Terracotta; 62.6 x
 44.5 cm. Leonard C.
 Hanna Jr. Fund,
 2024.1



New on View

Gallery 118

Leonardo da Vinci's nephew Pierino da Vinci was regarded as the heir to his uncle's prodigious talent. Furthermore, Pierino creatively adapted Michelangelo's masterpieces in sculptures like this relief, amplifying the influence of these artistic geniuses. *The Death of Count Ugolino* is considered the apex of Pierino's artistic achievement and a masterpiece of Italian High Renaissance sculpture.

This dramatic relief depicts a scene from a poem based on an actual historical event. In 1289, following a political coup in Pisa, Italy, Count Ugolino and his sons were imprisoned in a tower and left to starve; their tragic tale inspired Dante Alighieri, who featured Ugolino in the *Divine Comedy*, an epic narrative tracing Dante's imagined journey through hell, purgatory, and heaven. Pierino reinterpreted the story, placing the despondent men along the banks of the Pisan river and adding a monstrous flying figure representing hunger.